JOHN ALVEY TURNER'S
MUSICAL MONTHLY

KEYNOTES

(With which is incorporated the "BANJO MONTHLY" and "MANDOLINE LIBRARY."

"Take you your Instrument, play you the whiles."—Taming of the Shrew.

Vol. IV. No. 45 FEBRUARY, 1911 PRICE FOURPENCE

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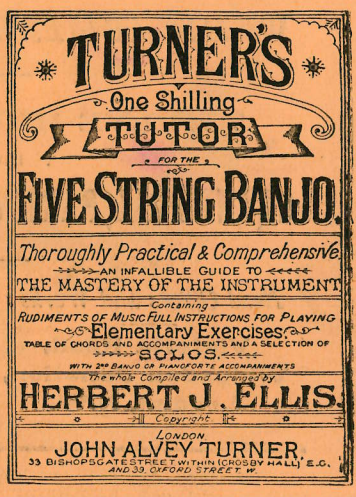

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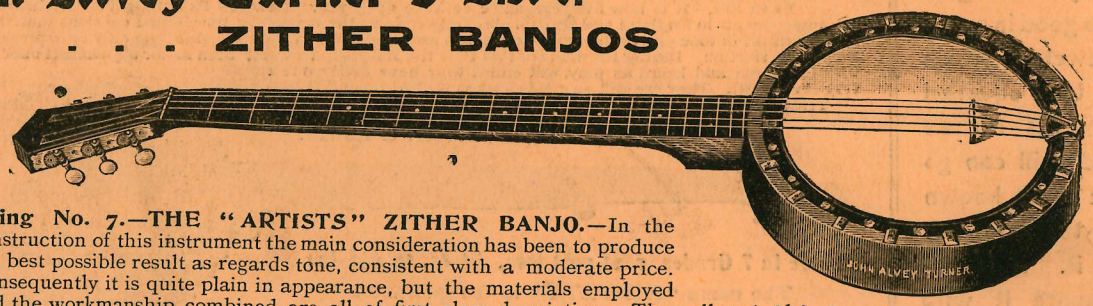

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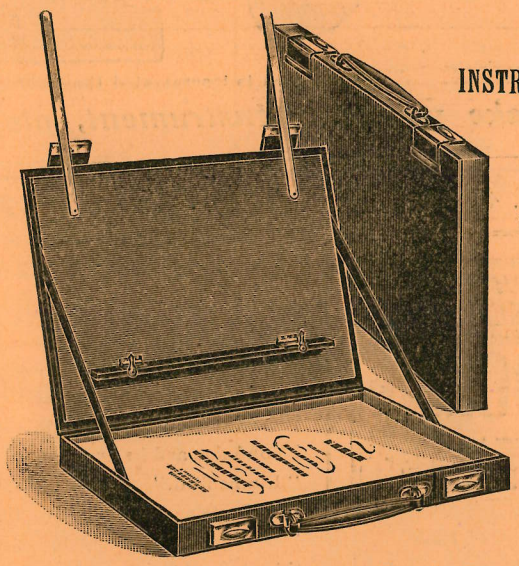

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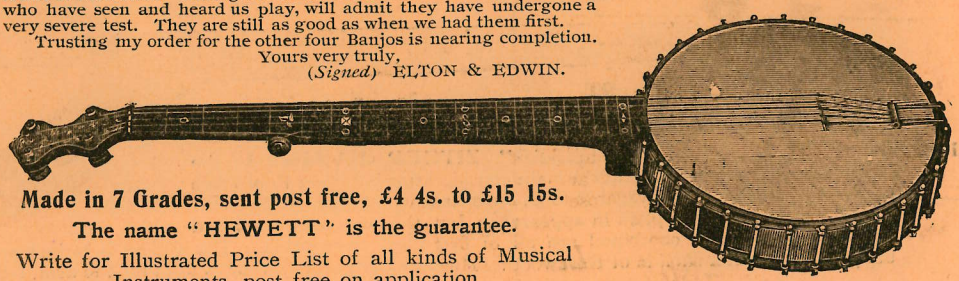

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FORTHCOMING CONCERTS.

CHELTENHAM.—Miss Alice Gardiner's B. M. and G. Concert is announced for the evening of Wednesday, February 22nd, when an attractive programme is to be presented. That the instruments are well to the front in the musical life of this fashionable centre is shown by the fact that Miss Gardiner's orchestra includes no less than fifty players of these alone, independent of Harp, Piano, Timpani, &c., &c., Grimshaw's increasingly popular "Return of the Regiment" is their opening item, and it is to be followed by Scott-Folkestone's "For the Crown" March, rendered by the Estudiantina Band of eleven ladies. Out of fourteen numbers no less than six are to be concerted, an average which we would like to notice more frequently. Miss Alice Gardiner contributes a Mandola solo, Prince Tschagadaeff will give two Balalaika items, and Miss Amy Simpson and Mr. Selwyn Driver are responsible for songs and humorous sketches respectively.

GLASGOW.—Mr. James Watson's concert on Wednesday, February 8th, is already an assured success as far as the sale of tickets is concerned, and the audience should be well pleased, judging from the advance programme to hand. Thirty performers will be included in the B. M. & G. Orchestra, and the solo, duet, and quartette items are numerous and promising of much interest. It should certainly result in a considerable influx of pupils.

⁘ ⁘ ⁘

BRIGHTON.—At the Royal Pavilion on Tuesday, February 21st, Mr. W. H. Plumbridge is presenting a list of artistes for his concert which should ensure an overflowing attendance. In addition to his Mandoline and Guitar Orchestra, and Banjo Band, Prince Tschagadaeff has been engaged as Balalaika soloist, Mr. Joe Morley as Banjoist, Signor Francia as Mandolinist and Mr. F. Hampton Smith as accompanist, with Messrs. Wilfrid Dale and B. Brammal as vocalists.

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LEGER LINES.

It is stated that for the prize of £100 offered by the *Evening News* for a waltz by a British composer, there were 2,500 M.S.S. received. Judging by the one selected and published, we should have much rather heard that there were twenty-five entries than twenty-five hundred, and can quite appreciate the comments of some professional musicians whose rejected works we have since had the pleasure of hearing.

✣ ✣ ✣

Another innovation in music writing is to be seen in the cantata recently published by Mr. Franco Leoni, entitled *Golgotha*, in which the composer discards key signatures and writes in the open key, marking all accidentals as they occur. As the performance of the work appears to have been anything but lauded by musical critics, there is little encouragement for such an experiment to be repeated—for which we may be thankful.

✣ ✣ ✣

Mandolinists and Guitarists would especially suffer were such an introduction to be made, and the trials of proof-reading would be multiplied many times. As it is there is trouble enough over a misplaced or omitted sharp, flat or natural, which the most critical and careful of correctors may have overlooked or the engraver passed unaltered.

✣ ✣ ✣

If any alteration is to be made at all in our particular sphere, it should surely be with Banjo and Guitar music, where the actual sounds are an octave below the written notes. When you come to think of it, it *is* a fault, which instruments of the recognised orchestra would avoid. Even there the multiplicity of leger lines in a Piccolo part could be avoided by a higher clef than the present treble being used.

✣ ✣ ✣

It is easy to recognise the difference with Banjo music played on the Pianoforte as it really should be, and how it is when "tried over" by a pianist who simply plays what is before him. Character and tone are altogether different, and the proper relation between the solo instrument and a well written accompaniment cannot be heard unless this is understood. Few people trouble to try Guitar music on the Piano, but if they were to do so, playing the music an octave below the written part, they would be surprised at the beauty of much of its repertoire.

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It appears that objections have been raised to the employment of themes by Tschaikowsky in the music of the Pantomime at Drury Lane Theatre, and we are not surprised. Whatever is likely to give offence to any section of an audience should be avoided. Fancy having to listen to a parody of Nevin's "Rosary," as was the regrettable and not to be forgotten experience of a prominent composer of our acquaintance last Boxing Day.

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Some little time ago mention was made in this column of the merits of some of the entertainers who while away the sometimes weary wait of those forming theatre queues. Many a hard pressed actor or musician, who has "fallen by the way," has strengthened his financial resources by a collection, after a proof of his talents to an interested audience.

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It seems, however, that the police are now empowered to repress such al fresco performances, and to our knowledge (and regret) are exercising their authority with a stern hand. Considering how much it means to the performers and how little the possibility of harm to the public, and also the very limited time for reaping a reward (perhaps half an hour in all), it does appear to be hard that the manipulator of a barrel organ should be apparently free to extort money when and where he likes.

✣ ✣ ✣

As a matter of fact it *is* within the province of a householder to insist on the withdrawal of itinerant so-called disturbers of the peace, and an instance was lately recorded where the proprietor of a West-End restaurant exercised this right with an excess of indignation. The offender, however, was an Englishman trying to make a few coppers to eke out a living, whilst the affronted landlord was a prosperous alien.

✣ ✣ ✣

And, while a legion of small boys can practice roller-skating on the pavements of our streets at all hours to the peril of any pedestrians who may not be active enough to avoid them, the gutter even is denied for a few minutes to a performer who may have spent years of study, and perhaps untold money, in that education which enables him to portray a Shakesperian character or perform with credit a musical exerpt, either of which may give pleasure to hundreds of admirers.

✣ ✣ ✣

Referring to "Penna's" comments last month on "flat backs," it would be interesting to know *who* was the originator of the idea? We know that Signor Angelici played on one when he was in England a good many years ago, and Signor Francia tells us that he had his first made specially for use in a Music Hall sketch in which he appeared.

Four "concours" are already announced for this year—at Nimes, on June 3rd, 4th, 5th and 6th; at Jersey, on June 5th and 6th; at Villiers-sur-Marne, on August 13th; and at Lausanne, on August 13th, 14th and 15th. Of these the first is International, so another opportunity is offered for British contestants. Another, on a grand scale, is under consideration for 1912, to be held in Paris.

⁘ ⁘ ⁘

We have heard endless tales of the harm done in all branches connected with our particular instruments by the multiplicity of Picture Palaces, and suggested long ago that they might present a suitable opening for our Mandolin and Guitar combinations. One at least of the West-End "Cinemas" now has an orchestra of 1st and 2nd Mandolines, Mandolas, and Guitars.

THE LADBROKE BANJO ORCHESTRA CONCERT.

THE enterprise of this popular West End organization has for many years provided us with a feast of the best available talent at their annual concert, and Thursday, January 12th, proved no exception.

That the occasion presented no one new in the way of artistes was certainly a regret, but the regret lay not with the management, but in the fact that there has been no particular bright star to add to the number of our front rank players this season. In several ways this is unsatisfactory. Without the incentive to keep ahead of new comers, it is not to be wondered at that players may show, in their repertoire or their technique, a tendency to rest on their laurels, content with the knowledge that the works they present, and the manner of their playing, have earned them a reputation that is sufficiently assured. It is not suggested that such a lapse from the ideals of the true artiste was to be recorded on the present occasion, but in proof of the remark, it is only fair to say that the undoubted triumph of Joe Morley is considerably added to by the fact that his followers can always count on new works specially written for their instrument, even if they cannot perform them in his inimitable style, and also that Signor Francia has not been slow to recognise that the reputation he made as a virtuoso long since, is better maintained by works of greater merit than those permissible and acceptable at a Music Hall.

The orchestra (thirty performers) under Mr. C. F. Hunt's direction, opened the concert with "Huckleberry Finn," a composition which rather accentuated the fact that the tone of the Banjos predominated over the Mandolines, but in their encore piece "Return of the Regiment" (*Grimshaw*), the parts were more equalised, and its effect was distinctly better. In their next item Andreef's "Butterfly Waltz," they again scored a success, and had to respond with another selection. In the second part of the programme their selections were "Wales" and "Invitation and Valse." A "team" (what an unmusical term!) of ten Banjoists, gave an excellent account of themselves in "The Kilties," and again in their encore item "Beat o' the Drum" (*Grimshaw*). Of the soloists, Mr. Chas. H. Stainer came first with "Whistling Nig," and sustained the reputation he has been making as a Banjoist of first-class merit. He had to appear again, and gave "The Colored Major." After a song, the appearance of the always popular Joe Morley was the signal for a burst of welcome which could not but have an effect on our apparently impassive friend, for on no occasion do we remember him (even *him*), proving to such an extent the charms and merits of the "ordinary" Banjo. The audience seemed simply carried away with the melody of his compositions and the ease and neatness with which they were rendered, and although he had but two items programmed, he had to add five others, and still his hearers clamoured for more. As to which of the seven were the best appreciated was a matter of individual taste, so we need only record that they were (in order), "Popinjay" (Polka); "Dresden China" (Gavotte); "Merry and Bright" (Dance) in the first part; and "El Contrabandista" (Bolero); "Piéce Caracteristique"; "Ambrosia" (Waltz), and a new "March" in the second part. That Mr. Olly Oakley had a tremendous reception also need hardly be said. He gave his "Song and Dance," Dvorak's "Humoresque," and "Marche de Concert," as his bracketed three solos, in the first half, with "Marche Hongroise" as the inevitable encore (played a trifle more slowly than usual we thought, purposely perhaps, in contrast to the "presto" of the foregoing number), and on his next appearance the charming "Graceful Dance" (*Hurst-Oakley*) and Spindler's "Husarenritt." For his encore he bracketed two others which again showed taste in selection and execution, "Mountains o' Mourne" and his "Quickstep." So, Zither and Ordinary had each exponents such as the most captious of critics could find faultless, and in saying this nothing need be added. As already mentioned, Signor Francia was the Mandoline soloist, and that his selections were on a higher artistic plane than has frequently been the case was a matter of congratulation. His first was a "Ballade et Polonaise de Concert" by *Vieuxtemps*, and the second "Zigeuniweise" by *Sarasate*. For the latter, an encore was given. Guitarists were considered in the engagement of Señor Obregon, who contributed some of his own compositions. These were a "Valse" (encored on its first performance), and "The Serenader's Lament." Miss Ruby Wilson and Mr. Wilson James added to the variety of the programme with Songs and Duets. Messrs. Hampton Smith, Jan Hurst and S. Holdaway accompanied during the evening.

SOME SPECIAL EFFECTS ON THE GUITAR.

By JEAN BERTRAND.

UPON all stringed instruments it is possible to produce, by varied methods of plucking or bowing, a number of different qualities of tone as special effects.

Many such are obtained on bowed instruments by as many different methods of bowing, causing, perhaps, the bow to bounce upon the strings, or bowing close to the bridge, plucking the strings instead of bowing them, and many other devices which add to the powers of expression which such instruments possess—make them still more eloquent, as one might say.

The scope of the Guitar in this direction is very large indeed, the many distinctive qualities of tone which may be obtained from it, together with the exquisite gradation which it will render in diminuendo and crescendo, make it without doubt the most expressive of all plectral instruments.

The skilful and tasteful introduction of special effects greatly enhance the interest and beauty of Guitar playing, especially in solo work, but the *abuse* of any particular favourite effect must be guarded against, or instead of a pleasing variety you will have merely an irritating mannerism. The harmonics or overtones are extremely useful on stringed instruments, and give us a series of notes which are right beyond their ordinary compass.

Thus, upon the Guitar the artificial harmonics (known as harmonics *a double doighter*) extends its compass to—what!—nearly *six chromatic octaves!*

The artificial harmonics (I explain for the benefit of some who may not know) are obtained on the Guitar by first stopping the string at the required fret, and then lightly placing the thumb of the right hand upon it at the point midway between the bridge and the said fret, and plucking it with the first, second or third finger behind the thumb. The resultant note is the harmonic octave of the stopped note. Other harmonics can be played while stopping the string at the same fret; for instance:—if the thumb be laid on the string at a point exactly one-third of its length from the bridge, the harmonic then obtained will be the octave of the fifth of the stopped note; if at one-quarter of its length, the double octave, and so on up to the highest overtones.

It is as well to mention, however, that these and all harmonics are far easier to produce, as well as better in quality, upon wire strings than upon gut.

The harmonics when gut strings are used are mostly rather weak and poor, and this accounts, possibly, for the fact that some writers on the Guitar have even condemned the use of harmonics altogether; but with wire strings they ring out strongly, and are beautifully clear and bell-like.

In common with the majority of Guitarists I had at one time a strong prejudice against the use of wire, until a period of residence in America, during which I became convinced that the substitution of wire for gut more than doubles the musical value of the instrument.

In the first place, the strength and sustaining power is vastly increased without any detriment whatever to delicacy of the tone; the slur, glissade, vibrato, and harmonics are twice as effective, and several new effects are added which are impossible with gut strings.

Wire also stands infinitely better in tune, and seldom breaks on the Guitar. The only disadvantage I can discover is that at first it cuts the fingers more, but that is soon rectified as the finger tips harden by practice.

Some say that wire will injure the instrument. I can only say that I have substituted wire for gut upon a number of Guitars, and in no case was the instrument injured in the slightest degree.

Others object that when strung with wire the instrument is no longer a Guitar, but a sort of hybrid between a Guitar and Lute.

This I am quite willing to grant if they please, merely adding that the result is an instrument manifestly superior to either.

But, to return to the subject of this article, there is one effect which may be used pretty freely on sustained notes, as it adds so much to the vocal quality of the tone, and that is the vibrato. Of course, it must be used only if the tender sentiment of the music seems to call for it.

The noisy "Spanish" effects, "the twirl," "dash," "rascando," etc., all have their use, but of all special effects these become the most tiresome, unless very sparingly indulged in.

The abuse of them is distinctive of the "strummy" school of Guitar playing.

The Guitar may also be played (exceptionally) with a soft plectrum, and some fine sustained *tremolando* effects can be achieved by this means.

The plectrum is best made of stiffish leather, the same shape but slightly larger than a Mandoline plectrum, and should be fined off to a sharp edge at the small end.

These are only a few of the resources at the command of the Guitarist; the powers of this wonderful instrument are so varied and extensive that to describe all the effects of which it is capable would fill a volume.

If, however, any of these remarks should lead any amateur to take an increased interest in his instrument, or should they go any way towards convincing some that the Guitar is worthy of really close and painstaking study, the purpose of the writer will be served.

HOW I WROTE MY ANDANTE AND WALTZ.

By Arthur Sullivan.

FROM time to time I have been invited by my friend the Editor, to contribute a few remarks to the columns of "KEYNOTES"—the journal to which I have subscribed from the first, and whose praises it is not incumbent upon me to sing, since it efficiently speaks of its own invaluable attributes.

My reply has always been to the effect that I do not profess any ability to wield the implement which, we are told from childhood, "is mightier than the sword." Still as fond of the Banjo (capital B, please, Mr. Printer) as in the days when I was frequently appearing in public as a performer, and ready at all times to discuss with kindred spirits and others, its possibilities and charm, I have always felt that it rested with others to write that about which I might only converse.

On the last occasion on which I put forward the stock excuse however I was overruled, for the reason that it so happened the request for a few words coincided with the issue of another edition of my "Andante and Waltz," and it was remarked that the writing thereof certainly belied my denial of inability to wield the pen, and suggested that the piece would form a good subject for a few remarks.

Such persistency is not to be denied, and so (craving your forbearance, gentle reader) here goes :—

Firstly, let me be perfectly frank; the title of this article is somewhat misleading, inasmuch as it might imply a description of *how* to compose a piece of music; and I warn any budding composer that should he expect from these lines any minute instructions as to "how to do it," he is in for a disappointment.

To express it as simply as possible, the "Andante and Waltz"—which I regard as, perhaps, the most tuneful amongst my compositions—was an inspiration. For many years I have turned to the dear old "'Jo" in leisure moments, and found a keen enjoyment in improvising thereon. Sometimes, when so engaged, a theme has been evolved which has given me particular delight—sometimes a movement which has struck me as worth writing up to. More rarely, it has happened that, almost sub-consciously, all the movements of a complete composition have presented themselves in proper sequence. Such an instance is the "Andante and Waltz," and another is my "Pelican Polka."

I can truthfully say that in neither case was the slightest revision necessary after jotting down these pieces just as they "occurred."

It has been suggested that I might use this opportunity to give some advice as to how to play the "Andante." Candidly I must say that so far as technique is concerned this piece is so simple, that, given careful attention to the fingering and "positioning" as marked on the copy, any average player should be able to give an efficient rendering with the minimum of practice. The great point to remember is to play the Andante *as* such, and the Waltz movement more brightly, so as to form an effective contrast. I may mention here, that quite a number of my pupils have learnt and played the "Andante" as their second piece, and in one or two cases, as their first!

I am afraid I am running the risk of boring the reader who has read my remarks so far, but I must plead the excuse of a parent's fondness for a favorite child, and would, before concluding, like to add one or two experiences connected with this piece. A very old friend, who in days gone by used to play with me in a quartette wherewith I gained my first experience of performing in public, some little while back returned from Australia, where he now has business, on a holiday. He related to me how, one day, he had occasion to visit a settler way back on a station in the bush. After dinner, his host turned to the hostess and said—"My dear, perhaps you will be kind enough to play something on your Banjo to us." She complied, and to my friend's delight and—considering the distance from the homeland—surprise, the piece she selected was my "Andante and Waltz." A similar experience befell a brother of mine in Canada. Being stranded in a Provincial Town one day without strings, he went into a large music warehouse to supply the deficiency. A gentleman was trying a new Banjo he contemplated purchasing; the "Andante" was the piece he was testing it with.

It has been my lot to run up against a number of Banjo players at times, and I have frequently had occasion to make myself known to them. And it has been gratifying to me when in a large number of cases my self introduction, made with due modesty, has evoked the response—"Oh yes, your 'Andante and Waltz' is my favorite piece."

So perhaps I may be pardoned for feeling happy that I wrote it; I won't say proud, because the credit is not mine, for the inspiration came spontaneously.

The greatest praise the piece ever received was in the nature of a back-handed compliment. A very musical gentlemen (I do not mean this sarcastically) who knew who I was, once heard the piece played by a friend of mine. After passing a very complimentary opinion on the composition, he enquired who wrote it. "Arthur Sullivan," my friend replied. "Nonsense," was the rejoinder, "he could not do it, that piece was written by a musician!"

In conclusion, I trust that I have not wearied the reader who has borne with me so far. It is many years since I wrote for a Banjo or any other journal. It must be admitted that it is a pleasure to me to have the privilege of addressing Banjo players, who, although unknown to me personally, and to whom perhaps I am unknown, yet can be regarded as a big family circle, linked by a common tie of affection for the instrument they play. And I must confess to a hope that at some future date I may find something to say of more interest. As I have stated before, I am fond of the Banjo—very fond; and foresee great possibilities for its further advancement. Let all Banjoists do their best to forward the interests of their favorite instrument in 1911—and afterwards.

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KNOWLEDGE AND ITS APPLICATION.

By ELSA LEIGH.

I REMEMBER when a girl at school, in the neighbourhood of London, taking lessons in drawing from an eminent R.A., who has now alas joined the great majority, and one day asking him if he did not regret the hours spent in travelling as so much time wasted. It might be more profitably spent at his easel. "That view," was the reply, "is one of the greatest errors people are apt to fall into with regard to artists. It is our business to observe everything and everybody, everywhere, and learn as we go along. Even in the unromantic surroundings of a railway station, I take out my note-book and sketch interesting groups of clouds for future use, or there may be cattle or trees in the distance to jot down. In the train I read the lives and study the work of great artists of all kinds to train my mind, and the result is that I do better work and constantly remind my pupils that success means 'the infinite capacity for taking pains.'"

This was a lesson which one at least of his pupils has never forgotten, since it can be applied to the Divine Art equally well. Words are mere empty things, but music gives expression to them, and it is not until a student has learned to help himself in matters of expression and detail that music will help *him* and bring ultimate success.

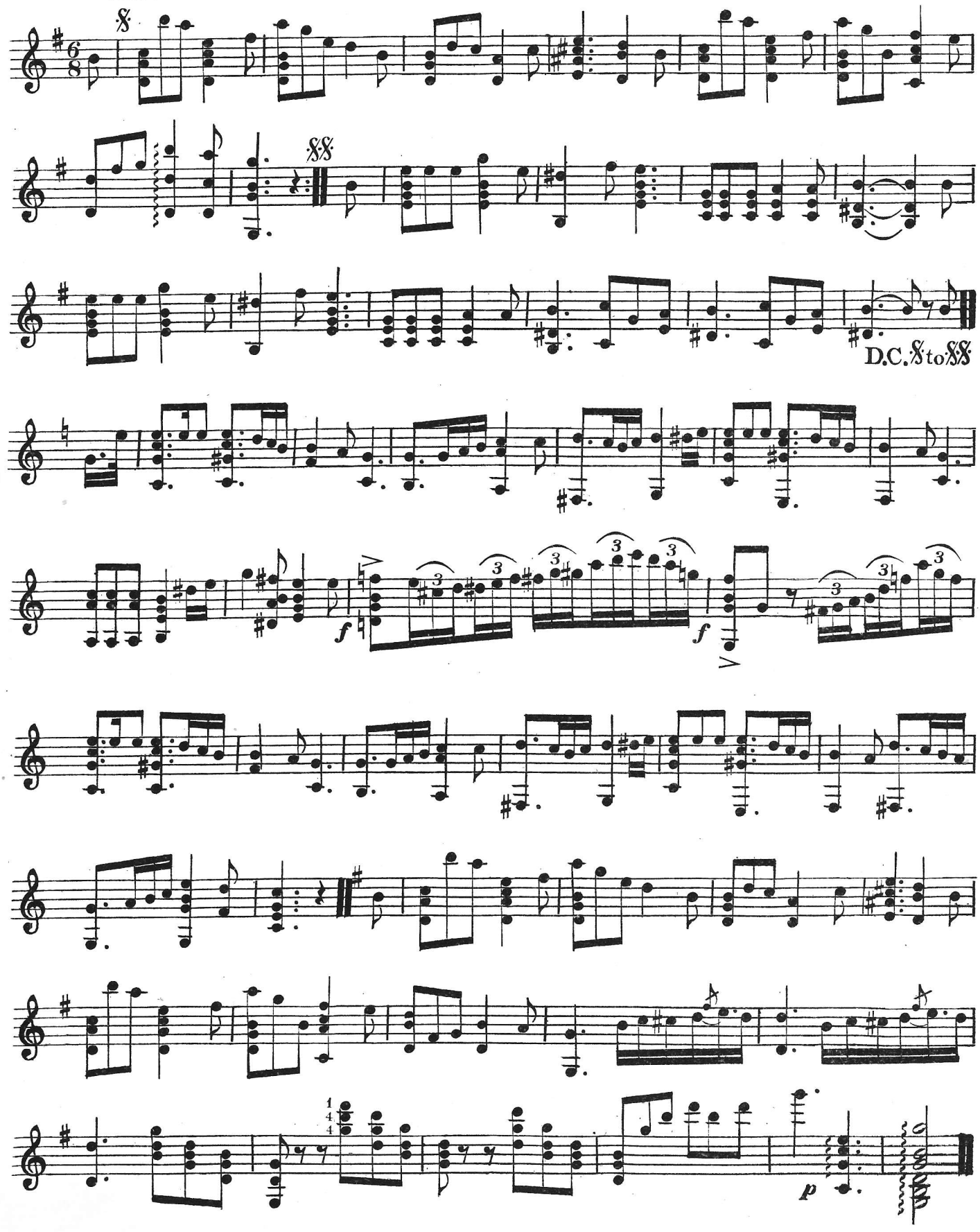
Read everything you can find printed on the subject. Train the mind to form independent opinions, and so learn to think for yourselves, rather than let other people do the thinking for you, which is so much more easy. To point out a defect without offering a practical remedy is worse than keeping silence, and the remedy, therefore, is the proper and independent application of such knowledge as you have gained.

We may know a thing for a very long time before we really understand it, and the understanding generally comes suddenly at some unexpected moment.

If you cannot be a good *best* try to be a good *average*, and do not be content to rub along on easy going lines, *dreaming* of possibilities in a misty way, *i.e.*, vague aspirations which in the long run are "neither fish, flesh, fowl, nor yet good red herring," for a teacher cannot sow on the soil of indifference the seeds of success, no matter how high the fee he receives for his services. In every human being there is a self-forming power, which, if fitly exercised, gradually raises and leads them on to the highest aims, and it is as much a triumph of mind as actual skill which makes the great artiste.

FLOWER SONG.

GUITAR SOLO. G. LANGE.

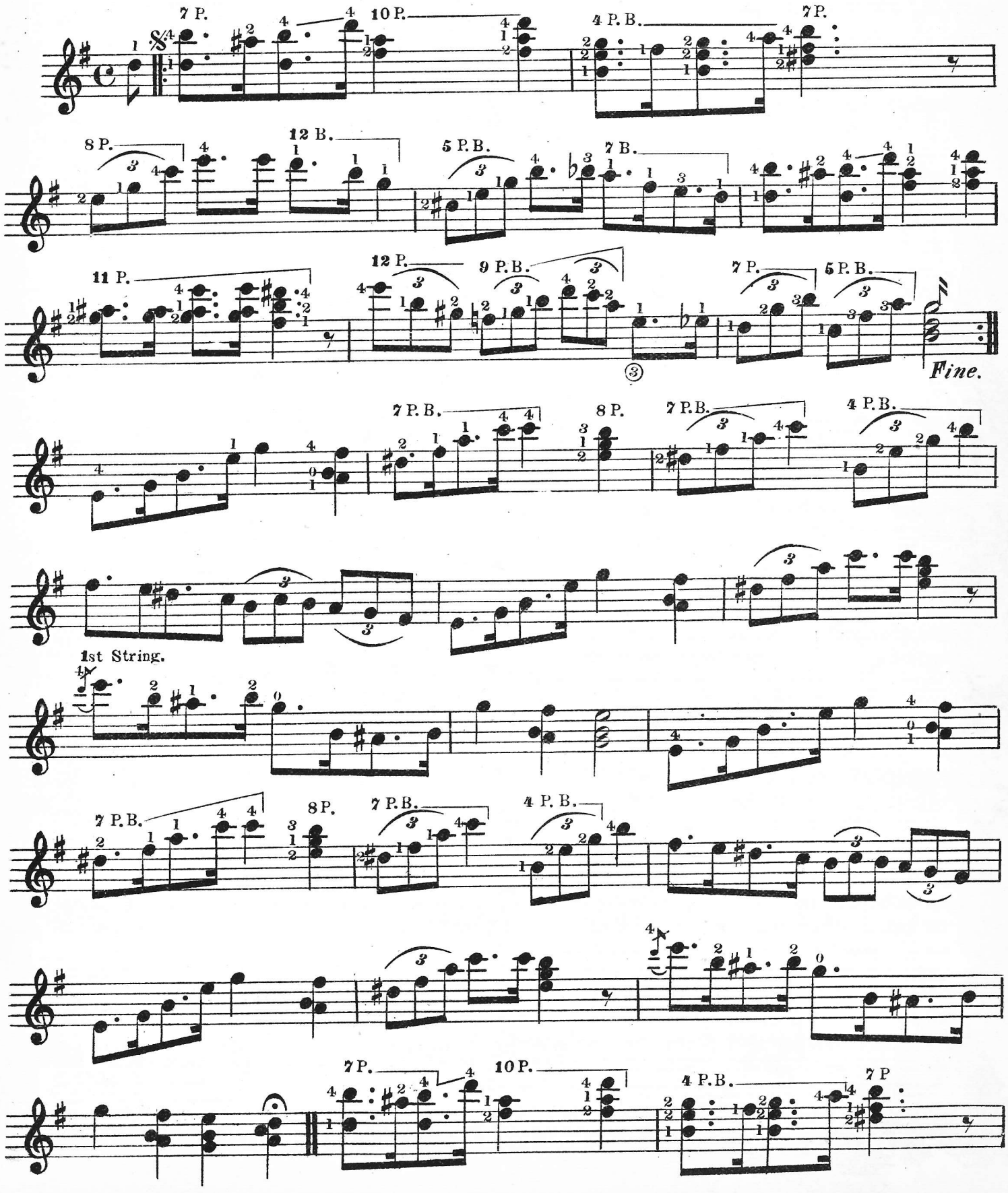


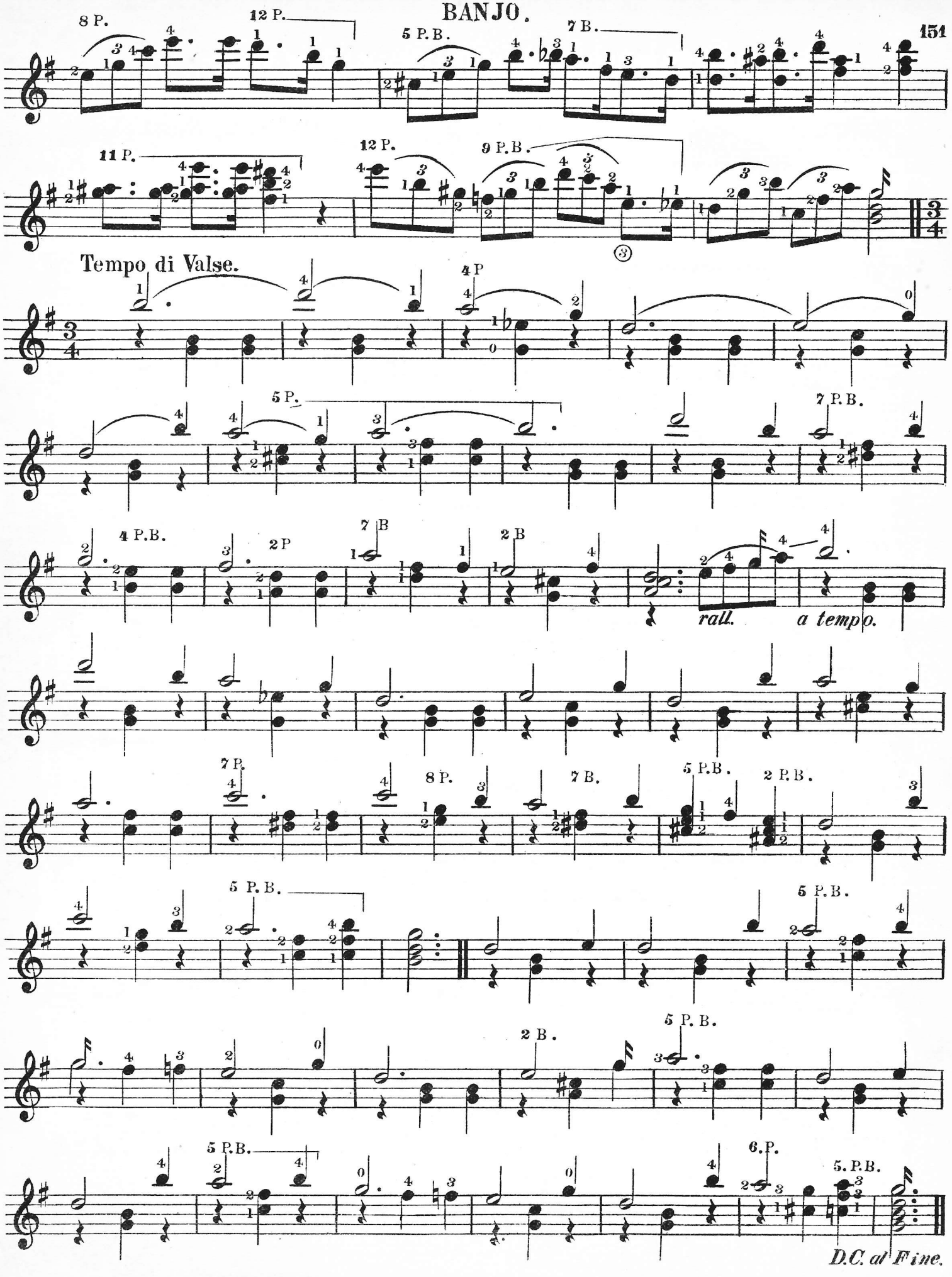
ANDANTE and WALTZ.

BANJO.

ARTHUR SULLIVAN.

Andante con moto.

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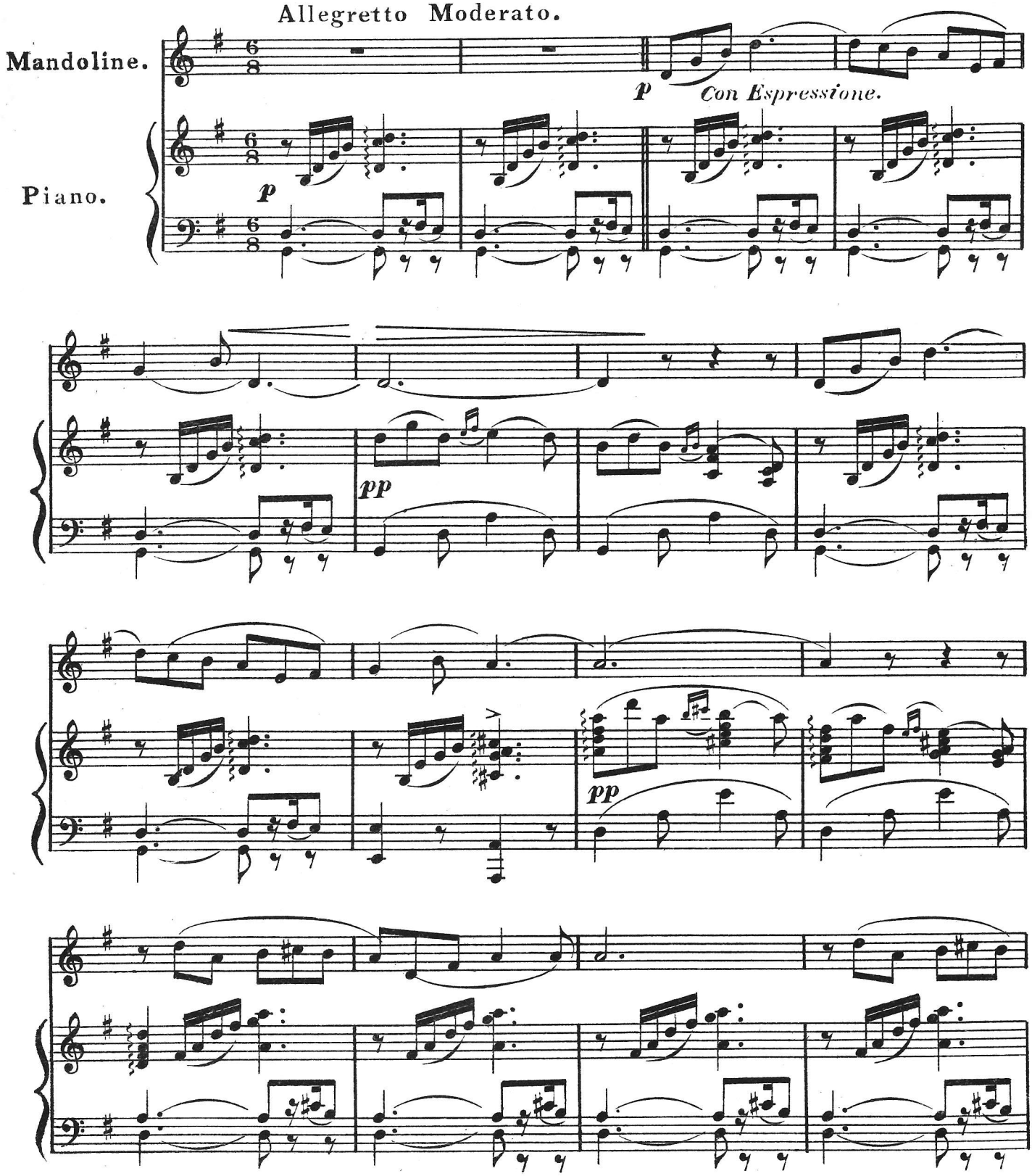

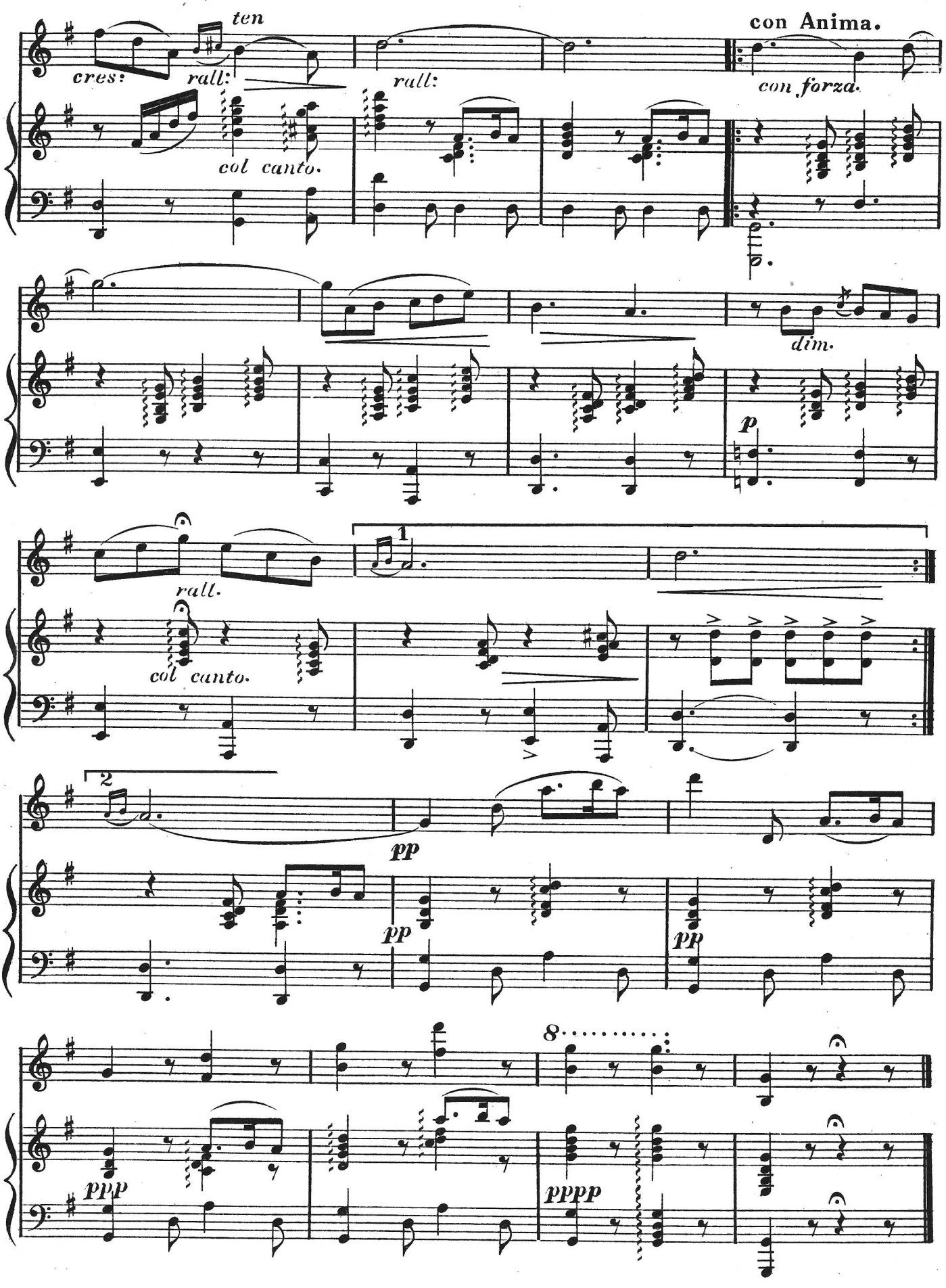
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BANJO DUET.

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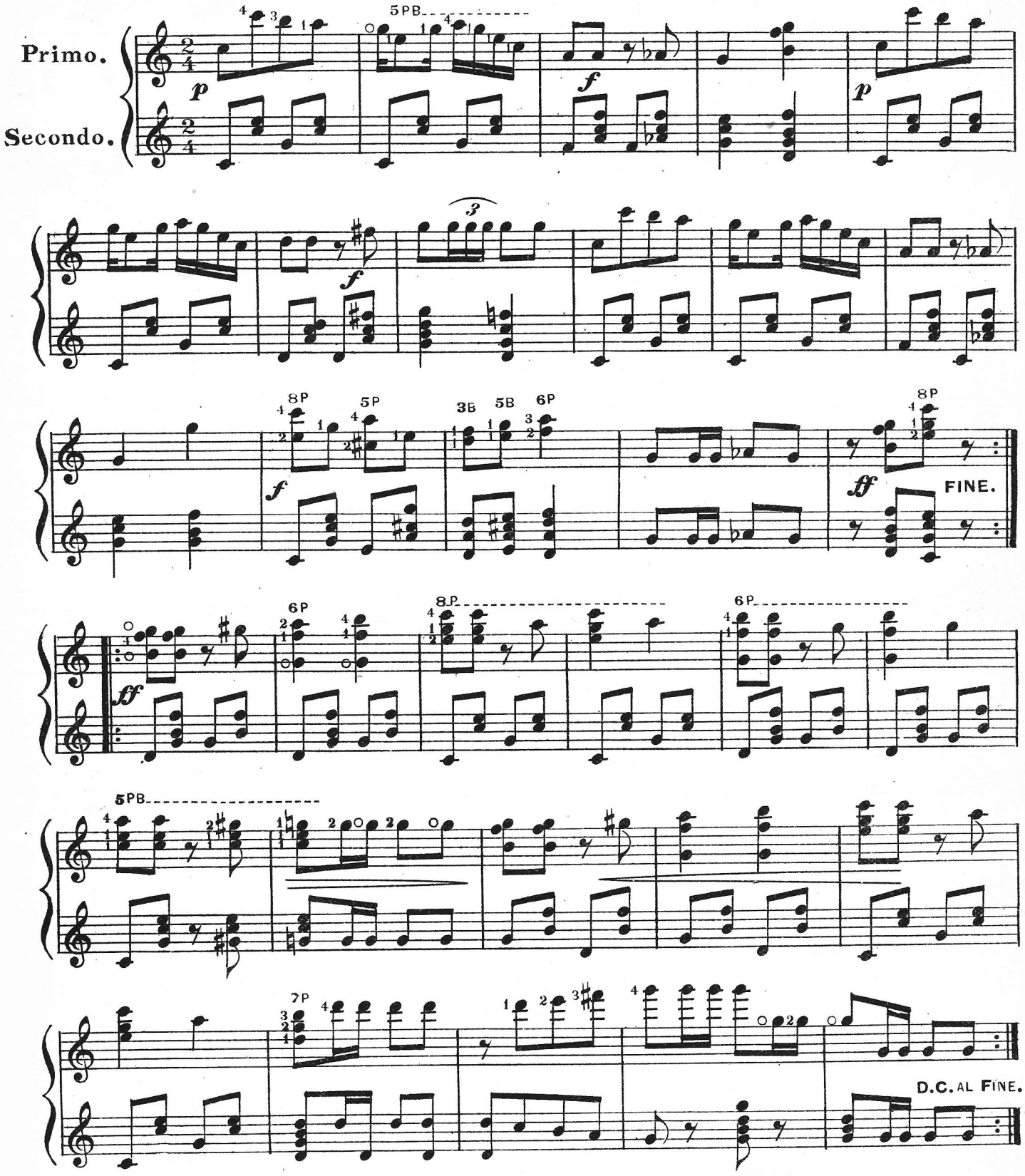

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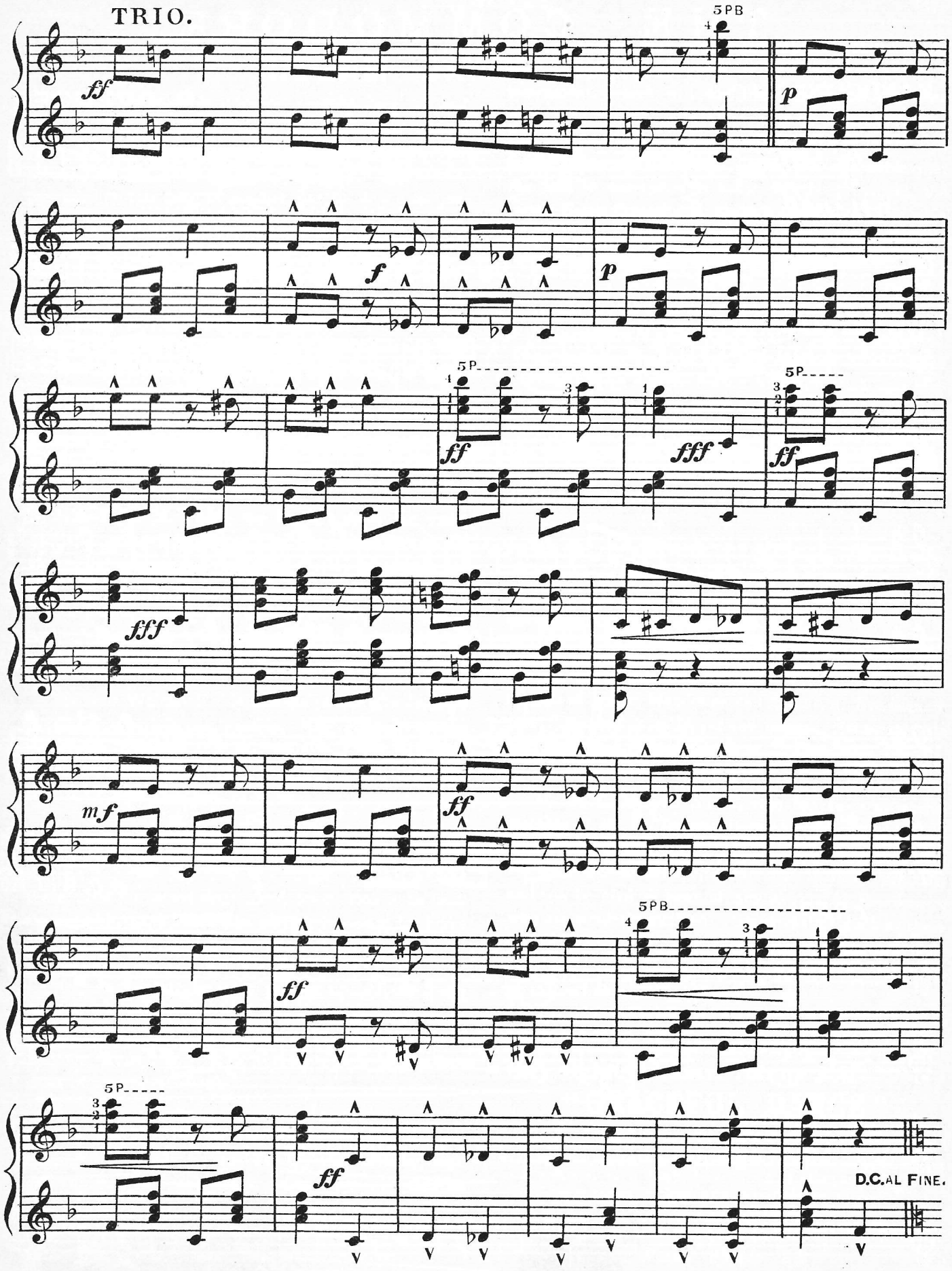
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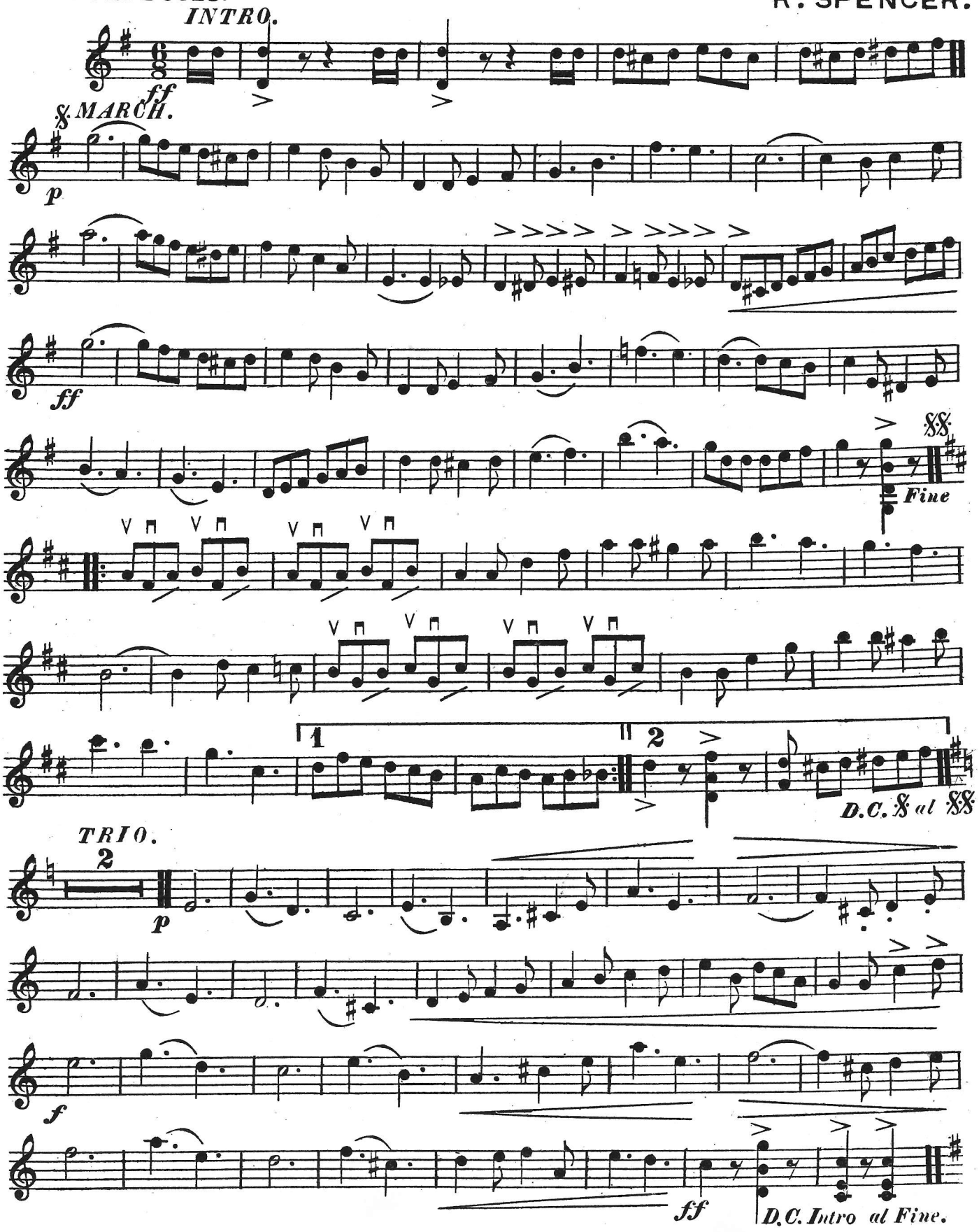

PERSONAL NOTES.

Miss Elsa Leigh's literary contributions to our columns have received many commendatory notices from our readers, and it is no small satisfaction to ourselves that we have at last, after much persuasion, prevailed on this lady to use her pen in this direction, and so assist and inspire others with her own enthusiasm.

✣ ✣ ✣

Miss Chrissie Stevenson writes asking us to notify our North London readers that she has a few vacancies for players in "The Mascott" B. M. & G. Orchestra, and will be glad to hear of players. Rehearsals are held on Wednesday evenings, at 8 o'clock, at the Band Room in Green Lanes, Harringay, which is easily accessible as electric trams pass the door. Miss Stevenson's address is 94, Lausanne Road, Hornsey, where communications will be welcomed.

✣ ✣ ✣

Miss Edith M. Possé, the founder some six years ago and present leader of the Hampstead M. & G. Orchestra, informs us that their weekly rehearsals are now held at 15a, Grafton Street (Bond Street), W., on Wednesday afternoons at 3 o'clock, and those interested in the instruments who may wish to be present are invited to attend.

✣ ✣ ✣

Madame Waldahoff ably fills the post of Conductress to this successful combination, Miss Strover is the Secretary-Treasurer, and Miss Amy Parsons has been appointed accompanist—all these ladies are also connected with the Guildhall School of Music.

✣ ✣ ✣

Mr. C. H. Spratley writes from Bournemouth Hydro that he is benefitting from the holiday he is spending there, after his severe illness, and hopes soon to be back amongst his many Mandoline playing friends at his home in Luton.

✣ ✣ ✣

Another invalid who is at present undergoing treatment is our esteemed friend Mr. Harry H. Claydon, of Bishop's Stortford, who has been suffering from a severe nervous breakdown. Latest reports give satisfactory news of his improvement.

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Mr. and Mrs. Frank Merton (of Glasgow), are extending their teaching connection by visiting Edinburgh on Thursday of each week, when they will also be glad to meet players with the view of forming a B. M. and G. orchestra. Communications to 8, Frederick Street (see Teachers' Card) will be appreciated.

Mr. Tarrant Bailey has equipped the Bath Banjo Club, over whose concerns he so ably presides, with instruments which will doubtless inspire its members with high ideals. They now include Piccolo Banjo, Banjeaurine, Plectum Banjo and Bass Banjo, in addition to the Zither and Ordinary. Again it is noticeable that the lead in enterprise is taken by the provinces, the recent Banjo Concerts in London omitted to show what could be done in this direction. Mr. Bailey is also featuring the Balalaika in his district with success.

✣ ✣ ✣

It may not be generally known that Mr. Olly Oakley is the proprietor of a Concert Party—"The Humoresks." Their engagements during last summer at several of the best-known seaside resorts met with such appreciation that the list of bookings for 1911—complete to the third week of October—is not to be wondered at. Mr. Oakley tells us he is already arranging for a second company, in which case we presume he would have to divide his own contributions to the programmes.

✣ ✣ ✣

A welcome visit from Mr. B. Chilton, of Edinburgh, gave us an opportunity of examining the new Zither Banjo which bears his name, and which he has been perfecting for some considerable time.

✣ ✣ ✣

Mr. D. C. Thomas extends a hearty invitation to players of Banjo, Mandoline and Guitar, in Swansea, to join the band recently formed there. Rehearsals are held each Wednesday evening at 21, Caepistyll Street.

✣ ✣ ✣

Mr. H. C. Barnett Smart, who has been an active member of Mr. R. Tarrant Bailey's Orchestra at Bath, for a good period, is removing to Weston-super-Mare. He is anxious to maintain his interest in Banjo practice, and will be glad to hear of any players in the district who are similarly inclined. Opportunities such as these should be availed of where possible, as advantage must necessarily result from practice and exchange of ideas on matters of mutual interest.

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CONCERTS.

WEDNESFIELD.—The inmates and staff of the Wolverhampton Workhouse were entertained to a first class and successful New Year concert, provided by Mr. H. Webb and his Banjo and Mandoline Orchestra of over 30 performers. The concert took place on a specially erected stage—which was provided with appropriate scenery, lent by the management of the Grand Theatre, Wolverhampton—in the large dining hall, and was attended by an audience of about 850, which included, in addition to the ordinary inmates, a large part of the nursing staff of the institution, headed by the master and matron, and about 100 visitors. The concert opened with the performance by the orchestra, conducted by Mr. Webb, of the march "Drexel," and was played in a manner which proved that the orchestra has attained a great degree of efficiency. The tone effects were decidedly mellow, crisp, and agreeable, and the cohesion and swing with which the march was performed throughout created a favourable impression among the audience, who listened intently. This was followed by a fantasia, "Sunny South," a bright composition of a distinctly quaint and American flavour, some of the passages calling up smiles from many of the older listeners. Among other pieces which apparently touched the recollections of many were "Memories of the Past," introducing several familiar melodies, "Bonnie Scotland," and Lansing's "Darkies' Awakening," a typical American composition. The final selection by the orchestra was Hunter's "Coons' Regimental March," another specimen of a smart Yankee piece. The successful efforts of the orchestra were admirably supplemented by songs by Mr. and Mrs. E. T. Culwick and Mrs. M. Williams.—(From the *Midland Weekly News*).

✣ ✣ ✣

SWANSEA.—At the concert given to the inmates of the Workhouse on Boxing Day, the Swansea B. & M. Band made their debut. Their performance was so much applauded as to confirm the report that it was the most popular of the items on the programme. The Band has been booked to appear at the Albert Hall here at a concert, in aid of Dr. Barnado's homes, on February 13th.

✣ ✣ ✣

CLIFTON WOOD (Bristol).—Miss Elsa Leigh has been the recipient of several letters of eulogy and thanks from members of the audience at a presentation at which she was engaged to play Mandoline Solos on January 8th. The general expression was one of surprise that the instrument was capable of producing such effects as charmed all its hearers. In this way lies the hope for its better recognition in really musical circles.

LEAGRAVE.—The Luton Mandolin Band, under the Mr. Philip J. Bone's conductorship, coutributed several of the most highly appreciated of the items at a concert given at the Central Hall, on Wednesday, January 25th.

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BATH.—On Tuesday, January 10th, at the City Pump Room a very enjoyable concert was arranged by Mr. A. E. Jones, to which members of the Bath Society of Gleemen (under the conductorship of Mr. A. Salter) contributed several part songs, as well as solos by individual members, which were highly appreciated. Others who contributed to the harmony of the evening was Mr. H. C. B. Smart who gave a Banjo solo, entitled "The Gondolier" *(Powell)*, which was exceeding well received.

At the Jubilee Hall, on Saturday, January 21st, Mr. H. C. B. Smart was also included in the list of artistes appearing with the "Dandies" Concert Party. His solo piece, "The Kilties," was so appreciated that an encore was demanded, and "Home, Sweet Home," with variations, was given in response.

✣ ✣ ✣

GLASGOW.—On January 18th Mr. and Mrs. Merton, and a few members of their Banjo Club, were playing under the auspices of the City Hall Directors, with much success; and together with the Glasgow Amateur B. M. & G. Orchestra appear at the Athenæum Hall on February 10th, for the I. C. S., the Lord Povost of Glasgow and Council having promised their patronage.

Mr. and Mrs. Merton are also playing in St. Cuthbert's Hall, Edinburgh, on February 3rd. "Mountaineers" March and "Piece Caracteristique" are certainly grand numbers, and I am putting the latter on our club" Mr. Merton adds.

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FULHAM.—At the Conservative Club Concert, on January 30th, Joe Morley was again one of the most popular of the artistes engaged. He contributed "Mountaineers" March as his first item, with "Dresden China" as the inevitable encore, and in the second part "El Contrabandista" *(Bolero)*, with his latest waltz "Ambrosia," in response to the customary requirement for more. The latter composition has been specially asked for at his engagement at the Bridge House Hotel on February 27th. Amongst Joe Morley's several engagements during this month we had the pleasure of hearing him, on January 19th, at Beale's Masonic Rooms, when "Piécé Caracterisque" and "Mountaineers" proved to be two of the most acceptable numbers on a long programme.

CONTRASTS.

By A. DE VEKEY.

THE contrast—temperamental and otherwise—between teachers and teachers, pupils and pupils, band members and band members, invariably gives scope for considerable discussion. It is, in fact, too lengthy a subject to treat exhaustively, but a brief *rèsumè* is permissible.

Firstly, there are the teachers with positively fixed ideas, which, regardless of the ever changing condition of things, they persistently "nurse" year in and year out, almost resenting any attempt at disillusionment.

Fortunately for the interests of the "allied three" there are *others* who are ever keenly on the alert to find out all that is available about the "latest," and who systematically scan the advertisements in the various trade papers to keep themselves in touch with anything new in the way of music, accessories, or instruments.

Such teachers get a lot of interest out of their business, and so likewise do their pupils out of the lessons given, there being always something new to discuss, to adopt if good, or to leave alone if not up to expectation. Generally speaking, a careful scrutiny of the advertisements in the trade papers will, from time to time, reveal something new and interesting to the teacher and his pupils.

It is almost amazing sometimes to hear a teacher, when apprised of some new idea, condemn or pooh-pooh it off-hand, without going to the slightest trouble to investigate its merits. This indifference or disinclination to move out of a groove is frequently a loss in other callings beside that of a Banjo, Mandolin and Guitar teacher, as the following illustration will show.

A small landed proprietor abroad—a Wallachian, I believe—had noticed that several ponds and a small lake on his estate had developed a greasy looking appearance. He never investigated the cause himself, but one day two Scottish engineers were riding through the village and, becoming interested in the place, put up there for a few days, during which stay they made the acquaintance of the owner of the aforesaid land with its unattractive looking ponds. To cut the story short, it was not long before the estate passed from the peasant owner to the Scots, who soon had machinery on the spot and were developing its very valuable oil springs. They saw their opportunity and took it, much to the subsequent sorrow of the previous owner who, had he but troubled to find the value of his land, could have commanded a much greater price than that paid him. And so it is with most things. Opportunities are often ours, but we let them slip. But to return to our subject.

Personally I am by no means satisfied with the present day construction of the Banjo. Of course from actual experience I have already formed my opinion as to which I consider the best from those it has been my privilege to try, but if anything new and claimed better comes along, I will gladly give it a trial, and will likewise consider it a move for the good to be able to pass up any hitherto pet theory or idea, and in fact welcome it being decisively shaken.

Whether the improved Banjo be produced by any of our leading makers, or from a comparatively obscure quarter, it is the bounden duty of every Banjo teacher to push the instrument to the best of his or her power, and so help reward the inventor for the time and money expended in getting the new instrument on the market.

It doesn't matter where it is made—London, New York or Yokohama—providing the especial requirements (tone, construction, quality, finish and price) are satisfactory. If we can get them at home so much the better. If we can't, we must get them elsewhere.

Returning to the subject of contrasts, the amateur band member is an individual that variously fills the heart of the conductor with joy—or dismay. Some evince a sincere, big-hearted interest in the band to which they belong, attend rehearsals with unfailing regularity, sink all class distinctions, and, recognizing that the position of the conductor isn't exactly a sinecure, do everything in their power to make the orchestra "go" by equipping themselves with a satisfactory instrument, accepting pleasantly the decision of the conductor regarding the allotment of parts, and generally infusing enthusiasm for their organization into all with whom they may come in contact. Such members are gems indeed, and, though the conductor may not say so in so many words, there is no gainsaying the heartfelt appreciation of such intrinsic worth.

Members with opposite natures or tendencies are familiar more or less to most conductors. These are they who attend rehearsals irregularly, think it almost *infra dig* to play anything but a first part, and exhibit disinclination to make a concession of this sort, even though proper "balance" be not maintained. If these members would only imagine themselves listening to a band where First Violins unduly predominated, I am sure they would fall in without demur to any requests from conductors in this matter. It is often the demur that makes his position a little difficult, whereas a cheerful acceptance of any part desired will tend not only to better the *tout ensemble*, but smooth things considerably for the conductor, and certainly with no loss of prestige to the member, however fine a player he may be. To illustrate:—In our own Mandolin club we have a

young lady who is by far the best Mandolinist of the Amateur members, and yet is always willing—in fact, volunteers— to take any part most needed, be it Second Mandolin or Tenor Mandola—which she usually plays—though quite capable of leading the club. Does this lady lose any prestige by so doing? Not a bit of it. As a band member she would not be an easy one to replace, and her graceful little concessions from time to time are always appreciated.

Amateur members should bear in mind that no conductor makes money out of a band. Neither, by the way, is the giving of concerts a source of considerable revenue, the attendent expenses being generally pretty high. How he hopes to recoup for the time, trouble and expense (the purchase of bass instruments, with their upkeep often falling on his shoulders) is from the advertisement given him, and the subsequent interest stirred up in his locality.

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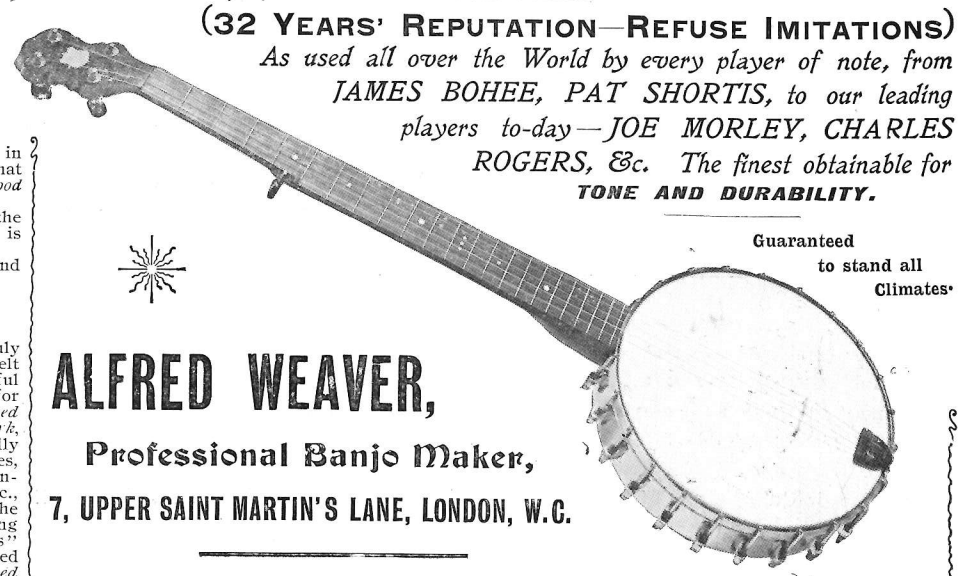

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Bouquet Schottische (B. 438)	N. Greenop	95
Butterfly Revels (B. 430)	A. R. Watson	81
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Carmina Valse (B. 426)	F. Conway	97
Carolina March (B. 17)	H. J. Ellis	73
Carnation Gavotte (B. 540)	A. Sullivan	116
Celia Gavotte (M. 114)	N. Greenop	17
Chester Polka March (B. 500)	F. Chester	106
Christy Minstrels Overture	H. Turner	72
Clarence Polka March (B. 121)	H. J. Ellis	6
Clifton Bank, Polka March (B. 211)	H. Turner	11
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Commodore March (M. 497)	R. Spencer	131
Coquette Valse (B. 195)	A. Tilley	8
Coronet Overture (M. 368)	Herbert J. Ellis	153
Cromartie Polka March (B. 65)	R. Heath	3
*Dainty Steps Gavotte	Banjeaurine lead E. Reeves	125B
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*Dandy Fifth Quickstep	A. A. Farland	141
Danse Caracteristique (B. 230)	A. Lyles	46
Darkies Awakening (B. 292)	G. L. Lansing	16
Darkie's Dream (B. 192)	G. L. Lansing	7
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Devonia Romance (M. 26)	H. J. Ellis	63
*Dinky's Patrol	A. W. Newton	148
Domino Polka (B. 100)	H. J. Ellis	69
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*Dreams of Darkie Land	Rudy Heller	134
*Drexel March	Thos. J. Armstrong	140
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Empress March (M. 309)	R. Heath	84
Estrella Valse (M. 161)	F. C. Folkestone	139
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Fox and Hounds Overture	H. Turner	71
Frivolity Barn Dance (B. 304)	F. C. Folkestone	19
Fulford Polka March (M. 202)	G. H. Hucke	57
Funeral March of a Coon (B. 494)	N. Greenop	104
Gladiola Schottische (B. 321)	F. C. Folkestone	29
Gloria Waltz (M. 138)	W. S. Folkestone	123
Gordon Polka March (M. 15)	H. J. Ellis	23
Grand Fantasia on English Airs (M. 315)	Arr. by G. H. Hucke	111
" " Irish " (M. 311)	" "	112
" " Scotch " (M. 313)	" "	113
Grosvenor March (B. 299)	W. S. Folkestone	45
Handicap March (B. 568)	G. Rosey	118
Harvest Home Barn Dance (M. 141)	G. H. Hucke	32
Havelock Polka March (B. 108)	H. J. Ellis	70
Hettie Waltz (M. 91)	N. Greenop	18
Honeymoon Waltz (B. 237)	J. Stevens	13
*Hot Corn	Paul Eno	147
Intermezzo (M. 502)	G. H. Hucke	132
"Il Trovatore," Selection	Arr. by A. R. Watson	124
Inverness Polka March (B. 265)	H. Turner	11
Iris Gavotte (B. 117)	H. J. Ellis	45
Jessamine Polka (M. 3)	H. J. Ellis	22
*Kennedy's Galop	A. H. N. Kennedy	146
*Keystone State March	Thos. J. Armstrong	143
Kincora Polka March (B. 134)	R. Heath	68
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"La Traviata," Selection	Arr. by A. R. Watson	126
Le Fantôme Danse (B. 283)	H. J. Ellis	34
Les Adieux Valse (M. 94)	J. Hutton	120
Le Carnival Grand March (M. 18)	F. Garguilo	103
Liberty Bell March (B. 442)	J. P. Sousa	78
Light Brigade Polka March (M. 374)	W. S. Folkestone	121
Lorne Polka Dance (B. 111)	R. Heath	5
Lottie Valse (B. 485)	H. Turner	77
Love and Beauty Waltzes (B. 365)	T. J. Armstrong	26

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Melbourne Barn Dance (B. 457)	N. Greenop	82
Merry Coons' Dance (B. 466)	N. Greenop	102
Merry Go-Round Dance (B. 340)	F. C. Folkestone	101
Meta's Waltz (B. 369)	H. Turner	79
Mexican Dance (M. 8)	H. J. Ellis	54
Napoli Polka (M. 4)	H. J. Ellis	59
Normandie March (B. 366)	T. J. Armstrong	28
Novar Grand March (M. 21)	R. Heath	25
Oakleigh Quickstep (B. 763)	Olly Oakley	152
O'er the Sea Polka (M. 177)	H. J. Ellis	83
Old London Overture (M. 340)	G. H. Hucke	105
*On Guard, Military Polka	Thos. J. Armstrong	142
Out West Barn Dance (B. 383)	H. J. Ellis	51
Park Crescent March (B. 26)	C. B. Burnand	1
Parma Romance (M. 17)	H. J. Ellis	62
Perseverance March (B. 566)	R. Johnson	115
"Poet and Peasant" Overture (M. 277)	J. F. C Abelspies	154
Poppies and Wheat Barn Dance (M. 523)	E. H. Hucke	128
Primrose Valse (B. 197)	A. Tilley	9
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Queen of Diamonds Schottische (B. 392)	J. Pidoux	92
Queen of the Night Graceful Dance (M. 171)	H. J. Ellis	55
Qui Vive Polka March (B. 372)	H. J. Ellis	47
Rajah Polka March (M. 209)	H. J. Ellis	90
Ranelagh Graceful Dance (B. 395)	H. J. Ellis	100
*Rastus' Honeymoon	Meacham-Eno	139
*Reign of Love Waltz	Paul Eno	145
Rialto Polka March (M. 42)	H. J. Ellis	53
Riviera Waltz (M. 2)	H. J. Ellis	52
Rosette Entr'acte (M. 181)	H. J. Ellis	50
Ruby Polka March (B. 99)	H. J. Ellis	67
Russian Dance (M. 234)	N. Greenop	116
Sacha Valse (M. 196)	N. Greenop	64
*Sambo's Wedding	F. Stuber	14
Scorcher March (B. 570)	G. Rosey	119
Selection of Old English Airs (M. 200)	E. Beningfield	60
Selection from "Faust"	Arr. by A. R. Watson	127
Selection from "La Traviata"	Arr. by A. R. Watson	126
Selection from "Il Trovatore"	Arr. by A. R. Watson	124
Seville Waltz (M. 81)	N. Greenop	40
Silver Star Gavotte (M. 158)	F. C. Folkestone	31
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Souvenirs et Regrets (B. 458)	H. J. Ellis	80
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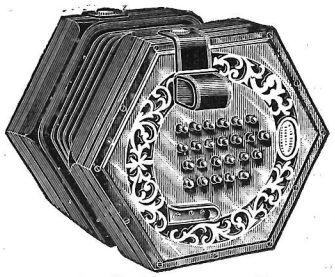

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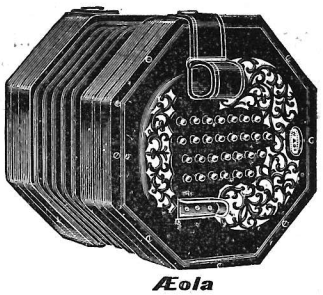

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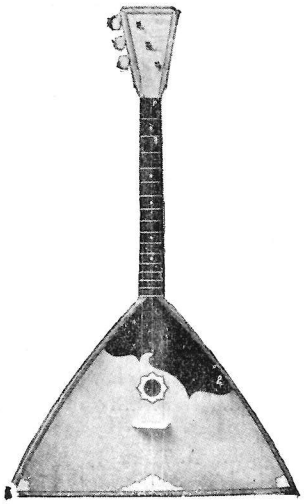

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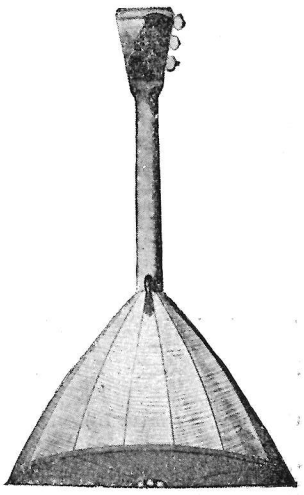

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